



NATIONAL ANTHEMS

published in celebration of the Olympic Games

CHANTS NATIONAUX

publiés à l'occasion de l'Olympiade

*This edition has been chosen by the British Broadcasting Corporation
and recorded by the B.B.C. Symphony Orchestra for Broadcasting purposes.*

Arranged for

PIANO

by LEOPOLD WENINGER

Abyssinia

K. Nalbandian
(Arr. by Felix White)
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Music 1925 Words 1930

Moderato (alla Marcia)

Piano



Ägypten - Egypt - Egypte

Rhedivial Pointe

Allegro moderato (♩ = 126)

(c. 1880)

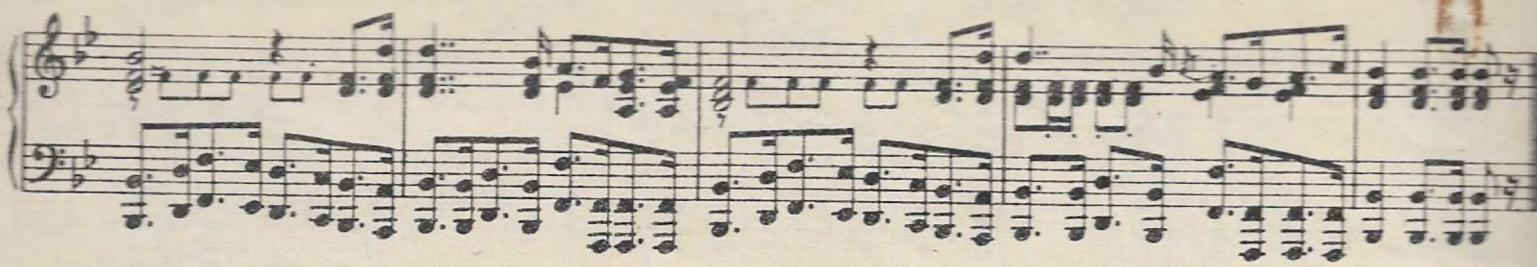
Belgien - Belgium - Belgique

La Brabançonne

(1830)

F. van Campenhout

Marciale sostenuto (♩ = 108)



Vereinigte Staaten von Nordamerika
United States of America – Etats Unis d'Amérique du Nord
adopted 1931
(Star-Spangled Banner)

J. Stafford Smith

Maestoso

Canada

Maestoso e risoluto

C. Lavallée



"Kong Christian stod ved Højen Mast"
 Dänemark - Danmark - Denmark - Danemark

Joh. Hartmann

Finnland - Suomi - Finland - Finlande

Fr. Pacius

Frankreich - France (April 24th 1792)

La Marseillaise

Rouget de l'Isle
(officer of Engineers)

Allegro maestoso

Griechenland - Hellas - Greece - Grèce (1873)

Maestoso

N. Mantzaros

mf



Großbritannien* – Great Britain* – Grande Bretagne* (174)
 Schweiz – Switzerland – Suisse probably adapted from
 Liechtenstein* of music written by John Bull Henry Cow
 (1562–1628)

Maestoso

Irland – Ireland – Irlande
 The Soldier's Song

*) senza replica

Pádraig O h Aonaigh

Tempo di marcia

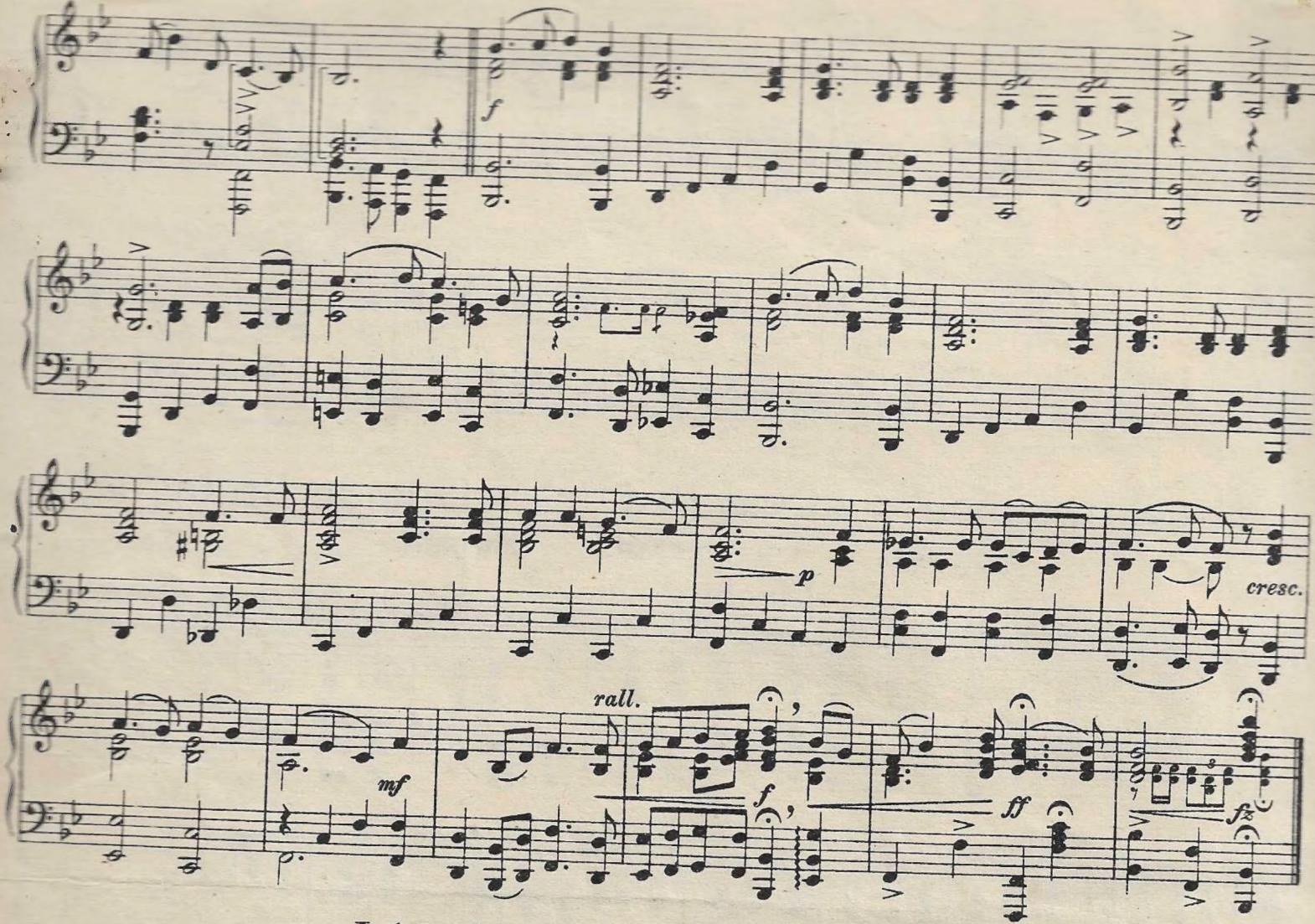
(Voce)

rit.

tempo

cresc.

mf

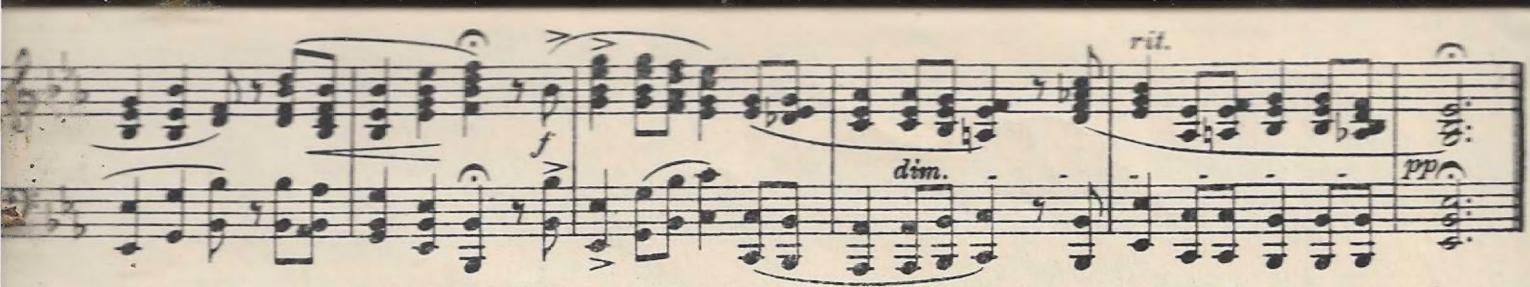


Island - Iceland - Islande
Ó gud vors lands!

Sv. Sveinbjörnsson

Andante

A musical score for a three-part setting (treble, bass, and piano). The score consists of four staves of music. The first two staves are for the treble and bass voices, and the last two staves are for the piano. The music is in common time and includes various dynamics such as forte (f), piano (p), and crescendo (cresc.). The piano part features sustained notes and chords. The score is labeled "Andante" and "Sv. Sveinbjörnsson".



adopted May 25th 1881 Venezuela (1811) oldest Latin American Anthem
("Venezuelan Marseillaise")

Juan Landaeta

Killed (1812)
part

Allegro marciale



Tutti

cresc.

meno mosso

a tempo

ff

rit.

a tempo

D. S. al Fine

China - Chine

"San Min Chu-I"
(3 principles of the People)

Maestoso

p

mf

f

cresc.

ff

rit.

a tempo

1854 Mexiko - Méjico - Mexico - Mexique

Marciale (d. 76)

Jaime Nunó

Fine

D.C. al Fine

Hymn of Malta G.C.

(Innu Malti)

Composed by
Professor R. Samut M.D.

Andante

p

mf

rall.

Jugoslawien – Jugoslavija – Jugoslavia – Yougoslavie

D. Jenko

Andante maestoso

f legato

Tempo marciale

Tempo I

rall.

Luxemburg – Luxembourg

Ons Hémècht

A. Zinnen

Andantino ($\text{d}=76$)

p

pp

mf

largo

Nederland - Nederland - Netherlands - Pays-Bas

Wilhelmus van Nassouwe

Andante (♩ = 80)

f legato

rall.

Norwegen - Norge - Norway - Norvège

Ja, vi elsker dette landet

Rikard Nordraak (1842)

Maestoso

mf

cresc.

f

Polen - Polska - Poland - Pologne

Ogenski (probably)

(♩ = 116)

f

f



Portugal

"A Portuguesa" (adopted 1910)

A. Keil
(1850-1907)

Marciale



Marcia moderato

Cuba (Adopted 1868) Pedro Figueredo

- Eesti - Estonia -

Mu isamaa, mu õnn ja rõõm

Fr. Pacius

Schweden – Sverige – Sweden – Suède

Du gamla, du fria

Maestoso (♩ = 72)

Two staves of musical notation for piano. The top staff is in common time (♩ = 72) and the bottom staff is in 2/4 time. The music consists of chords and rhythmic patterns. Dynamics include *mf*, *p*, *f*, and *ff*. Performance instructions include *broadly* and *rit.*

Spanien – España – Spain – Espagne

Hymno de Riego

Republican Hymn (1931-1939)

Con anima

Four staves of musical notation for piano. The top staff is in common time (♩ = 8) and the bottom staff is in 2/4 time. The music features chords and rhythmic patterns. Dynamics include *f*, *ff*, and *mf*. Performance instructions include *Con anima* and *rit.*

Südafrika – De Unie van Suid-Afrika
 South - Africa – Afrique du Sud

Die Stem van Suid - Afrika

M. L. de Villiers

Vivacious

Tschechoslowakei – Československá Republika
 Czechoslovakia – Tchécoslovaquie

a) Kde domov můj?

Fr. Skroup

Maestoso



b) Nad Tatrou sa blýska

Con fuoco

Continuation of the musical score for 'Nad Tatrou sa blýska' (b). The key signature changes to A major (no sharps or flats). The time signature remains common time. The music continues with eighth-note chords and sixteenth-note patterns, with dynamic markings 'f' and 'ff' and a 'poco rit.' instruction.

Türkei – Turkiye – Turkey – Turquie

Marcia, moderato (d=60)

"Istiklal Marsi"

Musical score for the Turkish National Anthem, 'Istiklal Marsi'. The key signature is A major. The time signature is common time. The music is marked 'Marcia, moderato (d=60)'. The vocal line is labeled '(Voce)'. The score consists of two staves: treble and bass. The vocal line is prominent, with piano accompaniment.

Continuation of the musical score for the Turkish National Anthem. The key signature remains A major. The time signature is common time. The music continues with eighth-note chords and sixteenth-note patterns, with dynamic markings 'ff' and 'rall.' (rallentando).

2. x = rall.

Final section of the musical score for the Turkish National Anthem. The key signature remains A major. The time signature is common time. The music continues with eighth-note chords and sixteenth-note patterns, with dynamic markings 'ff' and 'rall.' (rallentando).

— Colombia —

Composed by

Oreste Sindico

an Italian Tenor stranded in

Tempo di marcia

(Trpt.)

A

(Tutti)

(Trpt.)

Kl. Tr.

(Voce)

p

Fine

D.C. al Fine

Chile - Chili

Replaced in 1847
First Sung in 1847

D. Ramón Carnicer

Marciale

A page of musical notation for two staves, likely for a piano or organ. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of eight staves of sixteenth-note patterns with various dynamics and performance markings like 's' and 'g'.

The notation includes:

- Staff 1 (Treble): Starts with a sixteenth-note pattern, followed by a dynamic 'ff', then a sixteenth-note pattern with a 'g' marking.
- Staff 2 (Bass): Sixteenth-note pattern.
- Staff 3 (Treble): Sixteenth-note pattern.
- Staff 4 (Bass): Sixteenth-note pattern.
- Staff 5 (Treble): Sixteenth-note pattern.
- Staff 6 (Bass): Sixteenth-note pattern.
- Staff 7 (Treble): Sixteenth-note pattern.
- Staff 8 (Bass): Sixteenth-note pattern.

Performance markings include: 'ff' (fortissimo), 'g' (grace note), and 's' (sforzando).

— Bolivia —

(1846)

Allegro marciale

Benedetto Vincenti

(Voce)

The musical score consists of ten staves of music. The top staff is for the voice, indicated by a soprano clef and a dynamic marking of *f*. The piano accompaniment is provided by two staves below the voice. The music is in common time, with various key signatures (G major, C major, F major, B-flat major, E major, A major, D major, G major, C major, F major) and time signatures (2/4, 3/4, 4/4). The score includes dynamic markings such as *f*, *p*, *cresc.*, *ff*, and *Trpt.* (trumpet). The vocal line features eighth-note patterns and sustained notes, while the piano accompaniment provides harmonic support with chords and bass lines.

adopted after abdication
of Don Pedro I Allegro maestoso

- Brasil -

Composed by the Director
Escola Nacional de Música
viz Francisco Manoel de
Silva

Francisco Manoel

Musical score for orchestra and voice, page 10, measures 11-16. The score consists of six staves. The top two staves are for the orchestra, featuring woodwind and brass parts. The third staff is for the voice. The bottom three staves are for the orchestra, featuring strings and brass. Measure 11: The orchestra plays eighth-note patterns. The voice enters with eighth-note chords. Measure 12: The orchestra continues eighth-note patterns. The voice has a melodic line with eighth-note chords. Measure 13: The orchestra plays eighth-note patterns. The voice has a melodic line with eighth-note chords. Measure 14: The orchestra plays eighth-note patterns. The voice has a melodic line with eighth-note chords. Measure 15: The orchestra plays eighth-note patterns. The voice has a melodic line with eighth-note chords. Measure 16: The orchestra plays eighth-note patterns. The voice has a melodic line with eighth-note chords. Measure 17: The orchestra plays eighth-note patterns. The voice has a melodic line with eighth-note chords. Measure 18: The orchestra plays eighth-note patterns. The voice has a melodic line with eighth-note chords. Measure 19: The orchestra plays eighth-note patterns. The voice has a melodic line with eighth-note chords. Measure 20: The orchestra plays eighth-note patterns. The voice has a melodic line with eighth-note chords.

1. *p cresc.*

(Fl.) *pp*

p

cresc.

voce

tr

cresc.

This page of musical notation is divided into six staves. The first staff features a treble clef and a bass clef, with a dynamic of *p cresc.* in the upper section and *tr* in the lower section. The second staff begins with a dynamic of *pp* and includes a label '(Fl.)' above the notes. The third staff starts with a dynamic of *f*. The fourth staff begins with a dynamic of *p*. The fifth staff includes a dynamic of *cresc.* and a label '(Vi.)' above the notes. The sixth staff begins with a dynamic of *voce*. The notation includes various note heads, stems, and rests, with some notes grouped by vertical lines. Measure numbers 1 and 2 are visible at the beginning of the first and second staves respectively.

First S. American Country
to adopt a National Anthem

Argentine

[longest holi. 25
P. A. 1853]

Blas Parera

Maestoso ($\text{d} = 76$)

Sheet music for the Argentine National Anthem, featuring six staves of musical notation in 2/4 time with a key signature of one flat. The music is composed for two voices (treble and bass) and includes dynamic markings like *mf*, *f*, *ff*, and *p*. The notation consists of various note heads and stems, with some notes beamed together. The music is divided into sections by vertical bar lines and measures.

Allegro vivace ($\text{d} = 132$)

Sheet music for the Argentine National Anthem, featuring two staves of musical notation in 2/4 time with a key signature of one flat. The music is composed for two voices (treble and bass) and includes dynamic markings like *f*, *mf*, *p*, and *ff*. The notation consists of various note heads and stems, with some notes beamed together. The music is divided into sections by vertical bar lines and measures.



which resembles Gondoliers' Chorus
Donizetti's "Lucrezia Borgia"

Uruguay

adopted
July 27th 1848.

D. I. Deballi

Allegro (d = 160)



il basso marc. poco a poco cresc.



Moderato ($\text{d} = 92$)

Moderato ($\text{d} = 92$)

Allegro ($\text{d} = 160$)

Allegro ($\text{d} = 160$)

D.C. al Fine

- Latvija -

K. Baumann

Maestoso

1. Trpt. 2.

p cresc.

Peru - Pérou

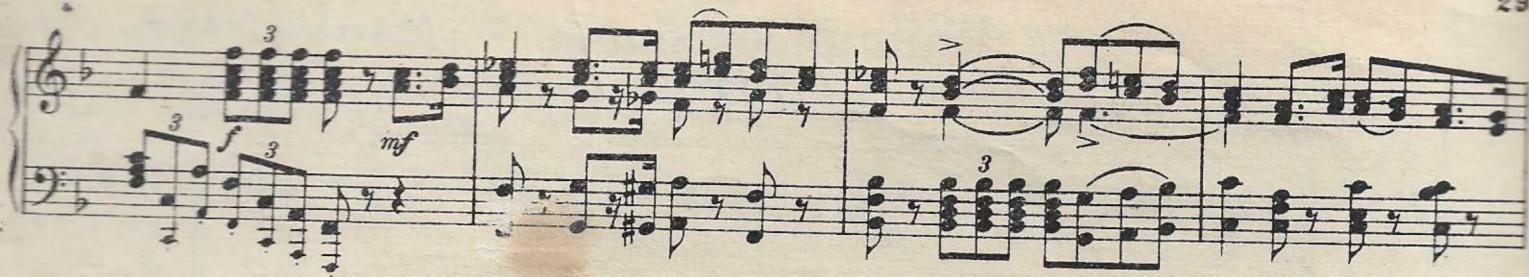
J. B. Alcedo

(Voce)

Marciale, energico (d=104)

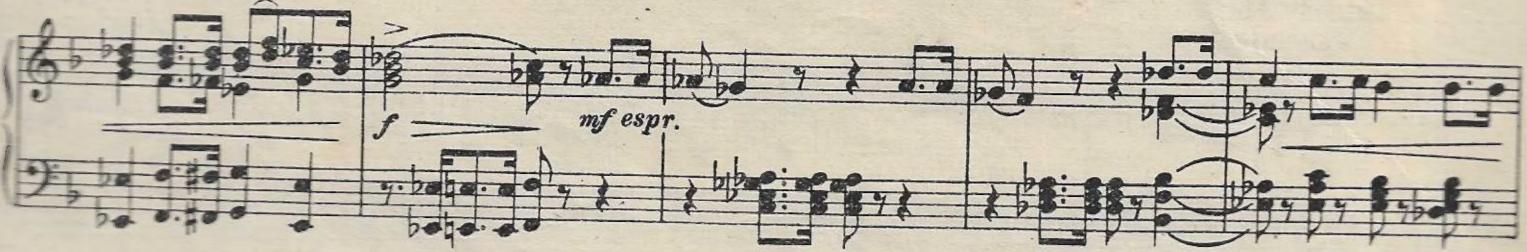
Trpt.

mf



L'istesso tempo

Fine



- Philippine Islands -

(1898)

Marcha Nacional Filipina

I. Felipe

Tempo di marcia (d=120)

1. *Tempo di marcia (d=120)*

2. *ff*

K1. Tr.

3

Ecuador - Equateur

Introduction

Marciale (d=104)

Antonio Neumane
(German Extr.)

ff

p

ff

p

Hr.

1. 2. **Trio**
Fine

D.C. al Fine

ANTHEM OF THE U.S.S.R. (1944)

A.V. ALEXANDROV
(Arr. for Piano Solo by L. SWINYARD)

Maestoso

1

2